

C99-27



FACULTY OF MUSIC

presents

A DAY IN THE GERMAN BAROQUE

performed by

The University of Toronto
Historical Performance Ensemble

and

The University Baroque Orchestra

Friday, March 19, 1999
8:00 p.m.
Walter Hall

UNIVERSITY OF TORONTO

Die Tageszeiten (The Hours of the Day)

Text by Friedrich Wilhelm Zachariae, 1756

Morning

1. *Sinfonia*

2. *Chorus*. An invocation to the sun. Let us sing our praise to the sun from sunrise to sunset.

3. *Aria* *awl Chorus*. Joy comes with the morning; the fields glisten like a sparkling gem. Rising from the blue ocean, the sun reveals its splendour to half a cheering world.

4. *Recitative*. The heavens swim in radiance; the spheres and forests sing and all the harmonies rise up to Olympus to greet the sun. The trumpets of war, the shepherd's pipe and all of the creatures of nature greet the sun. But you, humankind, devote your joyful songs to Him who created the earth and allowed the sun to shine.

5. *Aria*. In praise of the sun's great radiance. A call to the dark forests, the joyous fields and the surging ocean to exult Him, and mankind to adore Him.

6. *Chorus*. The shadows which concealed the morning flee. Nature, which has longingly awaited its return, greets the morning with joyful dance and music.

Noon

7. *Aria*. The cornucopia of noon opens, entwined with extravagant flowers. Beneficial winds refresh both the lofty palace and the peasant's shady dwelling.

8. *Recitative*. Tired from the rays of the midday sun, we seek a place of quiet contemplation in the cool shade of the venerable oak forest. The rushing brook, the wind in the trees and innumerable bees provide a constant humming. The herd lays down in the clover and the shepherd blows his horn. Sweet songs of praise become mixed with the murmuring of the stream. How happy is man who is not excited by empty pride or the thirst for gold: while the whole world around him burns in vices, he retains a happy heart. Far from the noise of the city he rests in the open air, under the trees he has planted himself.

9. *Aria*. Let me honour the Lord of Creation with sweet joy and a heart of gratitude. Both kings who sip wine from golden cups and shepherds who drink from the spring: never forget the Giver who feeds you.

10. *Chorus*. See how the sunny wagon and fiery spur illuminate the day in blue azure. Follow the fiery chariot of the sun with rejoicing choruses and the bliss of hymns.

Evening

11. *Aria and Chorus*. Evening descends from purple clouds. It breathes pure and fresh breezes and sprinkles dew and the scent of roses from the moisture of its wings.

12. *Recitative*. Dark green stands the forest. Dew rises from the alpine meadow and the evening breeze refreshes the quiet valley. The bushes rustle, the landscape heaves and the merry brook trickles gently from the rock. Lulled to sleep by the west wind, everything begins to

continued on next page

PROGRAMME

Trio Sonata

Georg Philipp Telemann

Largo

Vivace

Andante

Allegro

Grytsje Schurer and Absalon Figueroa, recorders; Danny McCoy, harpsichord

Sonatas for Horn Trio

Anton Reicha

Allegretto

Allegro

Lento sostenuto; allegro spiritoso

Drew Stephen, Cresta deGraaff and Seanan McGee

Trio Sonata

Johann Joachim Quantz

Andante moderato

Allegro

Larghetto

Vivace

Rosanne Wieringa, flute Naomi Struik, oboe; Marion Arthur, cello; Estelle Jeubert, harpsichord

INTERMISSION

Die Tageszeiten

Georg Philipp Telemann

University of Toronto Baroque Orchestra, Kevin Mallon, Director; Angela Brubacher and Kelly Campbell, sopranos; Charles Fowler, tenor; José Gotera, bass

Chorus

Merry-Anne Hutton, Heidi Klann, Tanya Thompson, Jane Topple, Thomas Castaldo, Stuart Sladden, Esteban Cambre

Orchestra

*Violin: Daniel Trinh, David Wilson, Sarah Rukkila, Sheilanne Lindsay, Rebecca Kurtis
Viola: Lara Aase, Jennifer Mitchell; Cello: Kristin Wanner, Marion Arthur; Oboe: Naomi Struik;
Flute: Rosanne Wieringa, Natasha Harwood; Bassoon: Matthew Antoine; Harpsichord: Ilyia Poletaev, Sarah Carleton.*

dream.

13. Aria. An invocation to sleep. Heavy eyelids drop and the golden stars show the way to peacefulness. Nothing disturbs sweet slumber: the stars surround me with their armies and the heavens are my blanket.

Night

14. Aria. O night and consecrated peace! Cloaking myself in your shadow I place myself in your power. From this turmoil of the underworld nothing lifts our hearts to heaven but the festive night.

15. Recitative. Night arrives in a bright cloak of stars, delighted by the power of dark solitude. Man contemplates his mortal nature and hears the death knoll toll, yet his fear of death is in vain. Each star brings him the news that he is immortal. Far beyond the curtain of each night immortality greets him.

16. Aria. How will the grave of night escape if on the terror, horror and corpse mankind's eternal morning shines. His eyes are torn from darkness; his spirit from mortality. His salvation shall be pure and unlimited.

17. Chorus. The soul lives in eternity. The meaning of life: immortality! The circle of the earth must hear it. A day proclaims it to the next day; a night proclaims it to the next night.

Translation by Drew Stephen

about the artists

The Faculty of Music **HISTORICAL PERFORMANCE ENSEMBLES** consist of a number of vocal and instrumental groups involved in the interpretation of music according to the style of its time. The ensembles include graduate and undergraduate students at the University of Toronto under the direction of Timothy McGee and Mary Enid Haines, assisted by Naomi Struik.